SKYLINE

May 2018

The tower of St Lawrence Jewry
Courtesy: Adrian Bernard

the magazine of the **FRIENDS OF THE CITY CHURCHES**

Diary

Thursday 24 May
18.00 supper; 18.40 concert

The 8th anniversary of the Widow's Mite Gala Concert

A Celebration in Honour of Philip Manning

St Katharine Cree (nearest stations Fenchurch Street; Aldgate; Bank)

£15 per person donation; booking essential
020 7488 4318 (not FCC office)

Thursday 21 June
11:45 for 12:00

Clocks & Sundials of the City (East)

Walk with Judy Stephenson

Meet at the column in Paternoster Square, outside the Stock Exchange, EC4M 7DX (nearest stations: Mansion House; St Paul's)

Following a sunless walk in March, on the occasion of the vernal equinox, this complementary walk, celebrating the summer solstice, will optimistically start at the same noon-mark; this time we shall explore sundials and other time-telling devices on the eastern side of the City.

£9 per person; 20 places; booking essential

Thursday 21 June
14.30 for 15.00

FCC - Annual General Meeting

St Mary Abchurch

As part of the proceedings, Trustees Brian Evans and Oliver Leigh-Wood will stand for re-election; Neil Graham will stand down and not seek re-election; Susan Jacobs and Lesley Thrift will stand for election for the first time

Please, in the interests of trees, consult our web-site www.london-city-churches.org.uk for the agenda, accounts and minutes of the 2017agm, or send large sae to the office for paper versions. These will also be available on the day.

No charge, but names needed for report and catering purposes

Tuesday 3 July
10:45 for 11:00

Merchant Taylors' Hall & St Michael Cornhill

Visit with Jill Finch

Merchant Taylors' Hall, 30 Threadneedle St, London EC2R 8JB (nearest stations: Bank; Liverpool Street)

The ninth in our ongoing series of visits to City Livery Companies and their associated churches takes us to the home of the Merchant Taylors, one of the 'Great Twelve', who have occupied the same site since 1347. Their first hall was gutted in the Great Fire, the second badly damaged but not destroyed by the Blitz. After our guided tour, we will visit the Company's church, St Michael Cornhill, which has a not dissimilar history.

£15 per person; 20 places; booking essential

Wednesday 18 July
10:45 for 11:00

The Legal City

Walk with Jill Finch

Meet outside Staple Inn, High Holborn WC1 7QH (nearest tube: Chancery Lane, exit 3)

What's the difference between Inns of Chancery and Inns of Court? Why did the lawyers leave the City? What on earth is a Bencher? Discover Legal London on this walk from Chancery Lane to Temple, with a look at the smallest listed building in London, a chapel and the grave site of Oliver Goldsmith on the way.

£9 per person; 18 places; booking essential

Wednesday 25 July
10 for 10.30

Church Watchers' meeting

St Magnus the Martyr, Lower Thames St, EC3R 6DN (nearest station Monument)

Thursday 26 July
10:45 for 11:00

Wrens Present and Flown

Walk with Lionel Wright

Meet at the west wing entrance of Guildhall, facing the water garden and west door of St Lawrence Jewry (nearest stations: Mansion House; St Paul's; Bank)

In 1666, the Great Fire destroyed 86 of the 107 medieval churches in the City of London. Sir Christopher Wren directed the rebuilding of 51 churches. Today 23 remain. Others were lost permanently to WW2 bombing or peacetime demolition. What were they like? This walk begins by discussing some vanished Wren churches, and concludes in the present with a visit to a surviving Wren church.

£9 per person; 18 places; booking essential

The draw will be held on Wednesday 23 May. If you are not able to meet this date, any event not fully subscribed will remain open for later applicants. Meeting arrangements will be confirmed with your tickets. Please allow a generous week for these to arrive.

Wednesday 1 August
18:00 for 18:30

Medieval Graffiti in City of London Churches

Talk by Crystal Hollis

St Mary Abchurch, Abchurch Lane, EC4N 7BA

Scratching graffiti into the fabric of important buildings was not always regarded as vandalism, but rather a common practice. The sheer quantity of graffiti from the medieval and early modern period, often deeply incised, sometimes prominently positioned (and, in churches, often roughly at eye level) tells another story. Crystal Hollis, an American Friend of the City Churches, reveals new perspectives on this ancient human impulse; follow her blog on graffitiginger.wordpress.com. Wine and nibbles from 18:00.

£10 per person; 60 places; booking essential

Wednesday 22 August
10:45 for 11:00

St Martin to St Paul (Covent Garden)

Walk with Jill Finch

Meet on the porch of St Martin-in-the-Fields WC2N 4JJ (nearest stations: Charing Cross; Leicester Square)

Our occasional visits to churches just outside the City continue with two Georgian masterpieces in Covent Garden, one famous for its music and the other for its actors. As London grew, St Paul

was built by Inigo Jones for the Duke of Bedford for his new development in the 1630s; St Martin's, once literally 'in the fields', was rebuilt by James Gibbs in the 1720s. This walk weaves through the streets and alleys of Covent Garden between these two famous churches, looking at how the old Convent Garden of the monks became the pleasure park of a King.

£9 per person; 18 places; booking essential

Thursday 30 August
13:45 for 14:00

Roman London and the Mithraeum

Walk with Valeria Bellazzi

Meet Tower Hill Station, statue of the Emperor Trajan (inside the City wall, heading towards the Tower, south of the Underground entrance hall)

Following January's lecture on the archaeology of the Bloomberg site, opposite St Stephen Walbrook, this energetic walk will look at other evidence of Roman London (some familiar, some surprising) still to be found near several eminent City churches. The walk will conclude at the Temple of Mithras within the Bloomberg building, which those who wish can then visit with places reserved for our group.

£9 per person; 18 places; booking essential

Wednesday 26 September

FCC Harvest Festival

Wednesday 14 November

Dedication of the Travers' War Memorial

Both at St Mary Abchurch; full details in August's Skyline

EDITORIAL

Editor, editor where have you been? It has not fallen to me to visit the Queen, but shortly our own, our very own, fcc Rosamund Sweet will. She usually addresses Watchers' meetings in her role as Police Community Support Officer, City of London Police and will be invested with the MBE for services to policing and the community in the City of London.

The highlight for me has been addressing the current City Guide students about fcc, and a few joined us. One or two things have cropped up, and it would be really useful to know how many Friends are also City Guides. Please don't ring Karen Hearn with this, but an e-mail to me at *Skyline* would be helpful. Karen is only part time, and it amazes me how much she manages to get done: we can't expect her to run errands for us. We are delighted that Janyce Rogers will be helping her more frequently, but she also only has two hands and one head. The trustees are also delighted to announce that Susan Jacobs will be stepping into the role of Honorary Treasurer, when Neil Graham stands down at the agm. Ah yes, the agm – do come! It is important.

You will have noticed that there is no merchandise sheet this quarter: this does not mean there is no merchandise – far from it – but at 16 pages we are at the limits of our postage weight. Please read the legally vital Data Protection Consent Form (DPCF) which is a loose insert necessitated by the General Data Protection Regulation (GDPR), and complete it and return it to us. Those of you who get *Skyline* by e-mail, you have a second e-mail – the DPCF, and you too must fill this in please, or I fear I may go to gaol. For the same reason, we may no longer use our private e-mail addresses for fcc purposes. Please send your articles and photographs and anything else fcc intended for the Editor to skyline@london-city-churches.org.uk, (and while I am laying down the law, please send articles as Word documents, and please send the pictures separately). It makes life so much easier. I know you can produce beautifully integrated documents, but they are much more difficult to knock into *Skyline* shape.

You will recall that we marked the death of Pip Wright in the last issue. His family requested donations to fcc in lieu of flowers for his funeral, and a tidy sum has come in, for which we express our thanks. The Revd David Ingall took his memorial service at St Sepulchre on 26 April. Our Chairman gave one of the tributes, highlighting Pip's indomitable energy. Christ's Hospital School, City Guides, Feltmakers, Horners, Parish Clerks were all there.

At the last Watchers' meeting we sent a further card of well wishes to Hellena Cleary. Her husband, to whom our sympathies extend, telephoned Brian Evans to say that she died peacefully on 26 April in her sleep, after her very long illness. She was for twenty years a devoted contributor to all things fcc, and will be sadly missed.

JUDY STEPHENSON

Letters to the Editor

FROM **DR MATTHEW BYRNE**
As a FCC, may I reply to Mary Milne-Day's review of my recent book, *English Parish Churches and Chapels.* (*Skyline* February 2018) and justify it.

She finds my book perplexing, but as explained in the preface, it is neither a coffee table book nor a gazetteer: that was never an option. The twenty-six chapters are each a photographic and word portrait of a single church and are intended as the equivalent of a personal visit with a guide.

The churches, selected from every period, style and character become a portrait of English churches as a whole in all their splendid variety. Each chapter takes about fifteen minutes to read and corresponds to a site-visit of an hour or so.

The history and facts behind the things seen are explained. This greatly adds to the enjoyment of those things.

Is there a market for such a book at such a price? Mary Milne-Day doubts it. Happily sales of about 2,000 copies over the last six months suggest there is, especially when written by someone like me with a life-long love of English churches. The National Churches Trust, which does so much to help maintain these buildings, is the beneficiary.

DR ANN SAUNDERS MBE FSA has telephoned to correct p10 February *Skyline*, which refers to Christine Barron. She is properly Caroline Barron. Both contributor and Editor offer apologies for this error.

FROM **THE VENERABLE PETER DELANEY** MBE FRSA ARCHDEACON EMERITUS
I read with interest the letter from Gwyneth Deakins in the last issue of *Skyline* about seeing the Benjamin West in the Museum of Fine Arts in Boston. I am glad that Gwyneth along with many other people can now view the painting by Benjamin West of 'Devout Men Taking the Body of St Stephen' in a setting where this great Anglo-American artist takes his rightful place. Much has been written and said about the appropriateness of this particular painting and its original commissioning for **St Stephen Walbrook** in the City of London.

I do not want to repeat the historical arguments both for and against the work as a part of the interior furnishings of this great Wren church.

During my time as Priest in Charge of St Stephen Walbrook I received comments frequently on the presence of the Henry Moore altar and the absence of the Benjamin West painting. The community of St Stephen, those responsible for the day to day life of this central London parish, are the inhabitants of the building as a liturgical place of worship and a much visited Wren masterpiece.

In order to share in the wonder of the physical building and the mystery of daily worship we had to make sense of our inheritance of the church as it is now. That meant using a brilliant circular altar as the centre of a worship space underneath a prototype dome, the precursor for St Paul's Cathedral. One of the great blessings of the building as it is now is its luminosity from the light which floods into the building from the carefully placed Wren windows, which are intentionally full of clear glass. The whole space is pulled together by the simplicity of the carved circular Moore altar, focusing the mind on a central place for the Eucharist to be celebrated under the dome at the heart of the building.

The rebuilding after the War and the restoration of 1978 attempted to honour the Wren concept of an open space and to allow the architecture to speak for itself. The Henry Moore altar makes a major contribution to this and the open plain glass windows fulfil the function that Wren intended. The original desire of a previous Rector to block the great east window with a commissioned painting (his gift) by a fashionable artist of his day was a problem for the parishioners from its installation and it did not take long for the painting to be removed to a new place on the north wall and thus open up the blocked east window to allow the light in again.

It was clear to those of us who valued the importance, as a work of art, of the West painting and the present aesthetic quality of the Wren building that to reposition the painting on the north wall would be a mistake. It was also clear that blocking the east window again would be inappropriate. It was now time to see if it were possible to have the painting moved to a gallery and to offer it for sale, thus providing in one go a crucial endowment of money to pay for the regular maintenance of the fabric and enable the painting to be seen by a wider public.

The outcome was a very happy one for those of us who prize the work of Benjamin West, and above all, believe that the uniqueness of the architecture of St Stephen Walbrook is worth protecting and opening up to a wider public. This also provides the church as a public space for community use as a centre for study, debate and the arts.

I for one really appreciated looking at the Boston Museum of Fine Art website and following the restoration of the canvas and the frame as it progressed. Thus the parish can now focus its life on fulfilling its mission of proclaiming the good news of the Gospel of Jesus Christ, with the confidence that they have honoured the Benjamin West painting and protected their historic building for the future. It is as Gwyneth Deakins suggests a story with a happy ending.

CRYSTAL HOLLIS

COMING UP TO SCRATCH

We are all very well acquainted with the grandiose treasures of the London City churches. The clock of **St James Garlickhythe**, the painted dome of **St Mary Abchurch**, the rose window in **St Katharine Cree**, and many other beautiful pieces have been seen, or at least read about, by many a Church Watcher or other enthusiast. But unbeknownst to the casual observer of any church, and indeed many church guides, are smaller more personal treasures hidden in plain sight – historic graffiti.

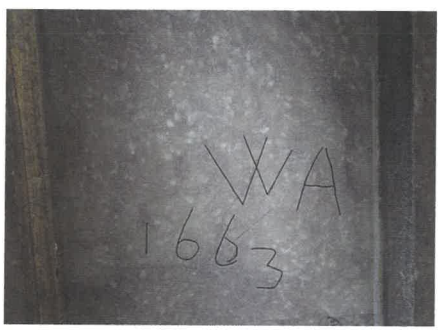
Graffiti, particularly examples from the medieval and early modern periods, are fairly uncommon in the City of London compared to other areas of the UK. The Great Fire, combined with the Blitz, the demolition of dozens of buildings, and Victorian restorations all have had a hand in the loss of potentially thousands of inscriptions. Thankfully, a few have survived tucked away in various corners if you know where to look. It is advisable to book ahead before going to inspect them.

St Andrew Undershaft

This surviving pre-fire church was originally built in the 1100s, then rebuilt in the 1500s, survived the Great Fire, the Blitz, and has comparatively few Victorian additions. At **St Andrew Undershaft** all of the good examples of graffiti are much lower to the ground and located mainly on the piers of the building – though often they can be easily spotted without even needing a torch as many of the designs are fairly deep. Perhaps the most exciting trend that can be seen in this church is a relatively good collection of chisel mark designs that are often interpreted as masons' or merchants' marks. The beginnings of compass drawn designs, as well as a few 16C and 17C memorial inscriptions (though damaged) seem to be present. The ubiquitous and debated VV sign also makes several appearances – some cut very tall and deep while others are mere faint scratches into the stone. There are several instances in this building where lines peek out from behind the limewash that is slowly flaking away. Clearly there were larger inscriptions, and more smaller inscriptions as well. In years to come if the limewash is allowed to fall away we may see and learn from more designs of the people of St Andrew Undershaft.

St Helen Bishopsgate

Graffiti in **St Helen Bishopsgate** are admittedly sparse. Perhaps beneath the layers of lime washing and plastering more inscriptions lie, but for now the best selection is on the effigy tombs that populate the building. Graffiti on effigies are not rare occurrences in England, with Salisbury, Wells and Ely cathedrals all having good examples. Some are dated to the 17C, 18C, and even 19C, thus making their location and age more indicative of tourist graffiti than anything ritually or religiously based. The tomb of Sir William Pickering in particular has many finely carved examples of names and initials: you need to peer over or around the railings. For early 19C examples, there are a few on the tomb of Sir John Crosby and his wife Agnes.



St Stephen Walbrook

The only existing graffiti in this building, easily accessible to the public, are the inscriptions near the old altar in the wood (*above*). A few 18C memorial pieces are left in the wood with years and initials attached. There are even examples of unfinished graffiti where dots make out letters, numbers, and a border but they were never joined to finish the design. Currently these are being investigated for links to people in the church from that time.

St Bartholomew the Great

Recently surveyed by archaeologist James Wright and me, this church is technically extra-mural. However, the sheer quantity and quality of graffiti located within are staggering when compared to anything else remaining in the Square Mile. While the walls aren't covered in graffiti the way some rural parish churches in Norfolk

are, there is an excellent and easily accessible selection of inscriptions in the nave.

Compass drawn designs, crosses, initials, and arrows are all hidden in the aisles and nave of the church. The compass drawn designs here resemble either small versions of consecration crosses or flowers with six petals, commonly referred to as 'daisywheels' or 'hexfoils'. These particular designs are associated with apotropaic practices, where the design is used to ward off or trap evil spirits– rendering them harmless. The concept which is further explained in Matthew Champion's *Medieval Graffiti: The Lost Voices of England's Churches* is that a malevolent spirit will see the design, follow the lines that continuously overlap and loop into each other – and it is trapped there following the never ending line and can therefore do no harm.

The south piers and aisle appear to have a higher concentration of inscriptions than the north. The reasons for this are currently being explored as the building has quite an involved and complicated history, being part of a priory, housing a factory, a school, and of course acting as a parish church.

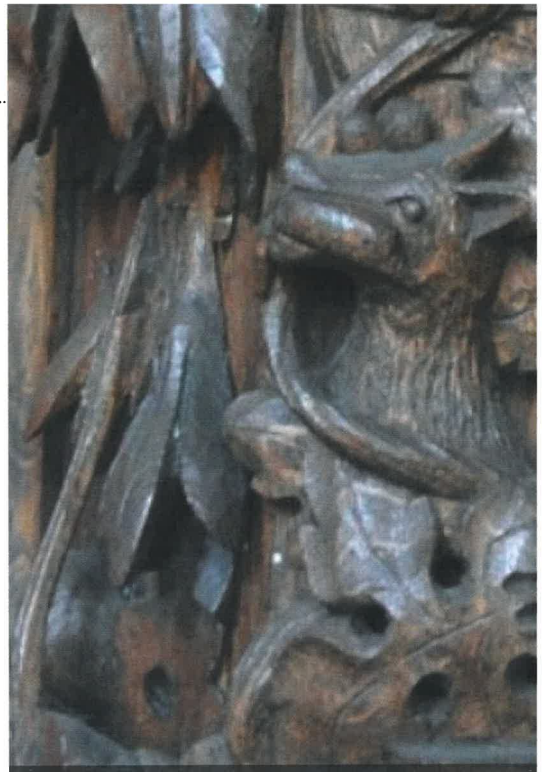
So what . . .

So what are graffiti? In our modern minds graffiti are an illicit activity, done to deface and devalue property. Or perhaps the famous 'Kilroy was here' are attempts of soldiers to record their potentially last whereabouts. While both of these classifications are correct, they do not apply to the kind of graffiti largely found in churches from the medieval and early modern periods. Graffiti were not only socially acceptable, but largely devotional in nature. The remaining inscriptions tell us a visual story of the ordinary person. These marks ask for protection, remember the deceased, and show the local logos of the day.

While certainly there are more examples of historic graffiti lurking in the corners of City churches – these are by far the best examples. In many cases – with the exception of St Helen Bishopsgate – these are the oldest examples as well. We must remember that the dozens of examples that exist in these churches are a mere fraction of what was once present in each building.

As time marched on repairs, additions, rebuilding, and destruction took place – removing potentially hundreds of clues to the daily life and hopes of everyday parishioners. What remains are snippets of the past that if we allow ourselves a few moments to observe have the power to remind us that there's more to any church than the impressive stone monuments and sparkling stained glass – and that these places were once filled with real people with real stories, their only mark left scratched on the walls.

St Bartholomew the Great


all photographs o

TONY KING

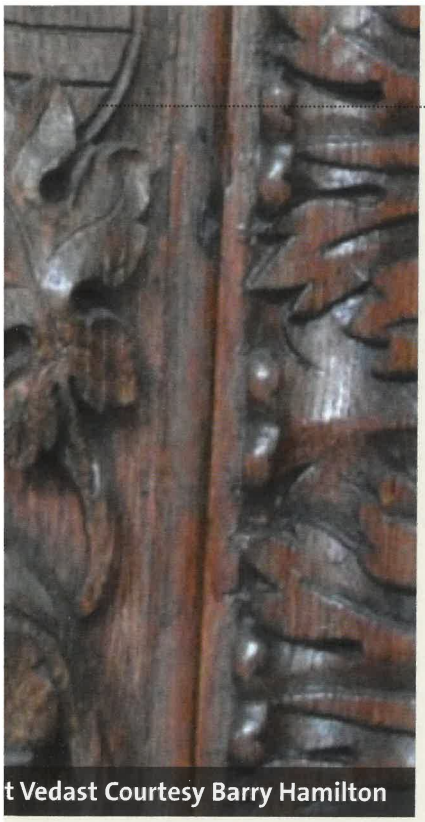
SOME SAINT!

At 6.15pm, on Sunday 29 December 1940, one of the most ferocious air raids on London began. Eight hours later, when the last bombs fell, a larger area of London was engulfed by the firestorm than in 1666. 166 citizens had died, hundreds were wounded. Shops, offices, homes damaged or destroyed, along with 31 guild halls and nine churches, among them **St Vedast**.

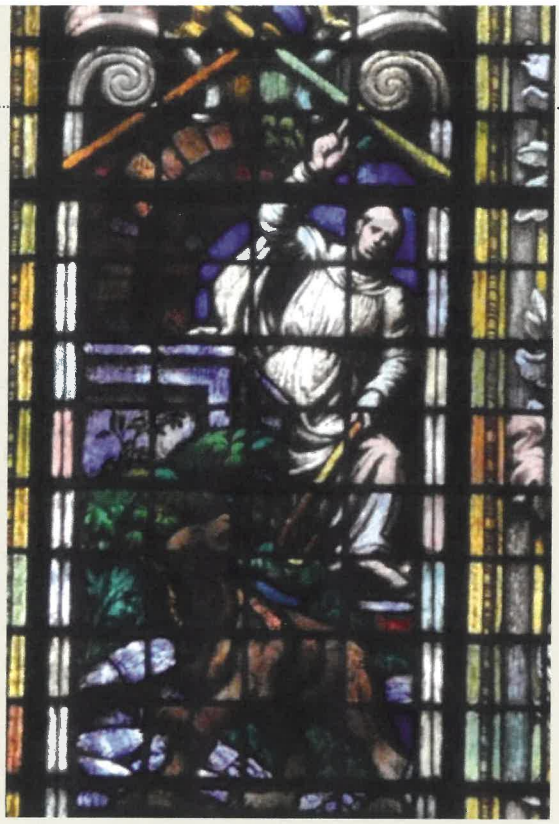
After the War, there was a suggestion that the gutted church, only the walls and tower of which remained standing, should be left as a reminder of the Blitz. Thankfully, this was not implemented. However a memorial of the raid was to be made, albeit on a smaller scale.

In the conflagration, all the woodwork, including the magnificently carved pulpit and reredos, along with the peal of eight bells, were lost. The replacement pulpit from **All Hallows, Bread Street** had two carved panels removed and 20C ones put in their place. It was on these that the destruction of St Vedast was memorialised.

On the right hand panel, the bells are shown three times. At the top,



t Vedast Courtesy Barry Hamilton



A Lupaphobe, an Ursaphobe and a Zymophobe

on the frieze, the 17C carving of the six bell peal of All Hallows. Then, to match the number of bell ropes, the eight bells of St Vedast are reduced in number. A line can be seen, and a change in the colour of the oak clearly visible where the carvings of the different centuries meet. A London pigeon sits on the bell wheel, remarkably unconcerned and unaware of its fate – the incendiary-bomb fire – in the form of two flaming torches. The third depiction shows the bells along with their detached clappers crashing, as they did, down through the tower. Below – a symbol of hope and intention – the phoenix self-immolates, surrounded by flames, to arise on the reopening of the church in 1957.

The loss of the 1670 peal is great, even though a mid-18C piece of doggerel says:

St Vedast Foster, next I name,
Some calls it St Vedast, Foster Lane
We rung Seven Hundred College Single.
But those bells have a nasty gingle.

The reminder of the War continues on the left panel. At the head, a spouting fountain recalls the adjacent Fountain Inn, destroyed the same night. At the foot is a pair of church doors, most probably those of the church, which have resisted the fires of 1666 and 1940. They sit on top of a defiant lion's head.

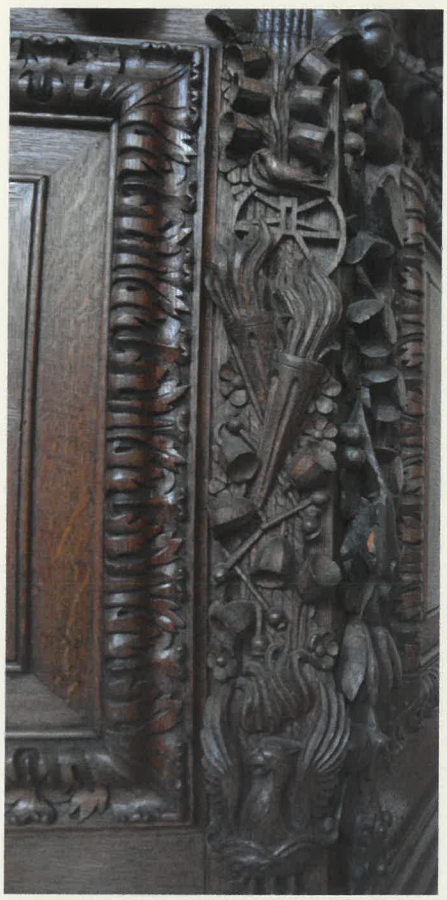
The opportunity was taken also to record incidents from the life of Vedast, using the hagiography written by Alcuin of York. Vedast, a Flemish saint, died in 540. He is significant as he converted King Clovis and, as befits a saint, has a number of recorded miracles

Between fountain and church doors, accurately portrayed hops, grapes and their leaves intertwine. Alcuin records that – invited to a banquet – Vedast 'made the sign of the cross over barrels of beer, which according to heathen error had been polluted with diabolical charms, and promptly the barrels burst open.' Among the hops is the top of a cask with a skull on it – a nice touch by the carver. Also there is a never-to-be-filled tankard, as the 'liquor had spilled on the ground'. Below, sending an obvious message, are grapes and a chalice. Peeping from the foliage is the head of a wolf with a goose in its mouth. According to Alcuin, a wolf, having stolen a peasant's meal, is admonished by the saint and drops the bird. It is not recorded if the bird is resuscitated only to meet its demise a second time.

The life of St Vedast continues in the central east window. The saint, accompanied by King Clovis, on the way to his baptism, restores the sight of a blind man who drops his hat and staff in surprise. By far the most entertaining episode is portrayed below. The saint, finding a bear using a ruined church as a den, sends the animal on its way. And there they are: the saint, with dramatic gesture, gives the bear its marching orders and it slinks away. Is there another brown bear in stained glass in the City?

Simon Bradley praises the windows designed by Brian Thomas, which I find almost unreadable, with alternating squares of drab colour.

St Vedast's apparent antipathy seemed to have been extended to wolves, bears and most reprehensibly, alcohol, in the form of beer. It is little wonder that he tries to hide his identity under an alias. Unsuccessfully.



MIKE DUDGEON

THE WORSHIPFUL COMPANIES AND THE CHURCHES

3: Mercers and St Andrew by the Wardrobe

There are many types of relationship between Livery Companies and City churches. Previous *Skylines* have described vividly the craft links between the Pattenmakers and their eponymous **St Margaret**, and the proximity of Painter-Stainers to **St James Garlickhythe**. Other companies are related through a saint: think poor roasted St Lawrence on his griddle (Scots girdle) patron saint of all cooks and of the Worshipful Company of Girdlers. Not many companies, however, are patrons of a church.

So what is patronage? The patron – or patrons: there are often more than one – of a church (aka benefice, advowson or living) have the right to present to the Bishop a priest of their choosing to be its 'incumbent'. The parishioners have to agree, but the Bishop may only refuse if he is reorganising the way the living is being grouped. He then will appoint a 'priest-in-charge' while the new arrangements settle, and hope that after a few years the patron(s) will ask to present that priest as the incumbent. The incumbent then has the 'freehold' of the living until its patron(s) decide to replace him/her. Good patrons will however do far more than that legal minimum, and may help with maintaining the church, and improving the quality of life of the incumbent. So how does that play out with St Andrew and the Worshipful Company of Mercers?

The Mercers' Company is unusual in that it is patron of a number of livings, acquired for various reasons. In 1616, Sir Thomas Bennett, Lord Mayor in 1603/4 and Master several times, gave to the Company his family's Rectory and living of Kirton in Holland, Lincs. 'for the love and affection of the Society'. In 1625 wealthy Mercer Richard Fishbourne died leaving money 'to have the Presentations of Vicarages annexed, so that the Company may have the power of the Church and the Pulpit' – ie have its brand of sermons preached. And so the Company found itself with three livings in Lincolnshire, one in Berwick on Tweed, and glorious Hexham Abbey. Although the Company helped look after its livings, the going was not always smooth; parishioners often argued for more money. In 1718 the Berwick incumbent 'showed himself to be a man of turbulent and litigious disposition' but it still took 200 years to switch that living across the Tweed in 1918 to the Victorian bathing town of Spital. Later in the 20C, through other Mercer family links, livings in Norfolk and Gloucestershire have been added.

But what of **St Andrew by the Wardrobe**? We must go back far earlier, to **St Mary Colechurch**, that small, unremarked church whose blue plaque on Mercers' Hall in Cheapside gives a clue to its whereabouts. Actually the church was above a pub at first floor level – approximately where the Master sits today when the Court meets. Standing at the end of the garden of Gilbert Becket's great house, the church is only famous for two people: Gilbert's son Thomas was baptised there around 1120; and its priest Peter de Colechurch built the first stone London Bridge around 1215. Also about that time the Becket family allowed a monastery (aka Hospital) to be built in their garden by the 'Knights of St Thomas of Acre' (later corrupted to Acon).

As Patron Saint of London, St Thomas was popular with the guilds. Mercer silk merchants conducted business on the other side of Cheapside in an area called the Mercery. They met in the Hospital, and in time bought part of it to be their first hall. After the Monastery/Hospital's dissolution in 1538 they bought the rest, including the advowson of St Mary Colechurch, thereby becoming its Patron. For the next 130 years they appointed its priests or lecturers, quarrelled with its parishioners, and helped maintain and beautify the church – including installing an east window with Mercer maiden. In August 1666 its priest resigned, but before his successor could be contemplated St Mary was dust and ashes.

In 1669, it was decided St Mary would not be rebuilt. After discussing the merits of joining the St Mary benefice with those of **St Olave Jewry** and **St Martin Pomary** (it had been an apple orchard), it was decided to combine it with **St Mildred Poultry** – a little along Cheapside towards Bank. Furthermore, the Company now shared its right of presentation with the Crown, leading to many arguments over whose turn was next, and what the Incumbent might preach. In the 1860s, joining

St Mildred and St Mary with St Olave and St Martin resurfaced, but instead the Company managed to exchange St Mildred for 'St Andrew by the Wardrobe with St Ann Blackfriars'. Indeed, soon after in 1872, St Mildred was pulled down in a Victorian rationalisation, though its ship weathervane lives on, atop the tower of St Olave Jewry.

And so, almost 150 years ago,

Mercers' Maid in the vestry

the Company's patronage of St Mary Colechurch came to rest in St Andrew, shared with its parishioners via its PCC. On the night of 29 December 1940 St Andrew was gutted. For twenty years, services were held in St Ann's Vestry Hall in nearby Church Entry (site of the Black Friars' huge church). The Company modestly

Mercers' banner in St Andrew

helped with the rebuild, including a window with a Mercer maiden, and in 1986 the parishes were joined with that of St James Garlickhythe in a plurality: that is, same priest, but different patrons. That plurality was broken in 2016, so that in November that year Bishop Richard appointed The Venerable Luke Miller to be priest-in-charge of the care of souls at St Andrew and St Ann – and the enjoyment of St Andrew's House.

The Mercers, for their part, have taken steps to enhance that comfort a little, to help with the many Christian outreach initiatives that St Andrew and its priests have launched over the years, and are now preparing to join in the reinstating of the church's defunct heating system, and other structural plans. Life as a patron is fun – but never simple!

DAVID GROVES

THE JOYS OF WATCHING

In through the glass doors of George Dance the Elder's glorious Georgian church, **St Botolph without Aldgate**, one autumn lunchtime steps a young lady behind a plant pot! Decorated with ribbon and containing cyclamen, viola and trailing ivy: all ready for hanging. She informs the administrator Colin, my co-watcher, and myself that this is a present from the Aldgate Gardening Club. Apparently, such an urban and busy location acts as encouragement for a group of local workers and residents to meet in their lunch break and 'garden' albeit in pots! These are then offered and given to local offices, churches, doctors, etc, to be enjoyed by a greater public.

I found this a fascinating project, coming (as I do) from a very rural background. Here, in this enormously frantic city, there was a need to relax and to share something as simple as a pot of plants. And it was good to see St Botolph was a beneficiary, and – even better – the importance of this parish church in the locality was appreciated.

I enjoy watching here! Another time, there was a memorial service – so beautifully done – and a busy time as florists arrived during the morning to arrange magnificent displays in the Chancel. The choir, five soloists, and organist arrived to 'rehearse,' and we were treated to spectacular singing: Handel, Brahms and Bach. Then I'm caught up in giving out Orders of Service; briefly, the happy memorial will begin, and I must go home.

Before Christmas, on another Watch, lunchtime was given over to an amateur choir from local legal offices, rehearsing for their Christmas Carol Concert: nothing is nicer and more uplifting to the Christmas spirit than familiar carols.

This somewhat mundane and gossipy writing is to show what happiness can happen whilst Watching in a very beautiful and fine building, still loved and enjoyed by the people working and living in and about Aldgate – 274 years after Mr Dance's church was finished.

(With grateful thanks to Colin Setchfield and to my dear friend Carol Sheldrake, who inspired this article)

Try keeping me quiet: I Watched when the gardening club were making captivating terraria; and also when the new piano, to which fcc had contributed, arrived! *Ed*

Zoe Barwick and Colin Setchfield with the hanging pot

BRIAN EVANS

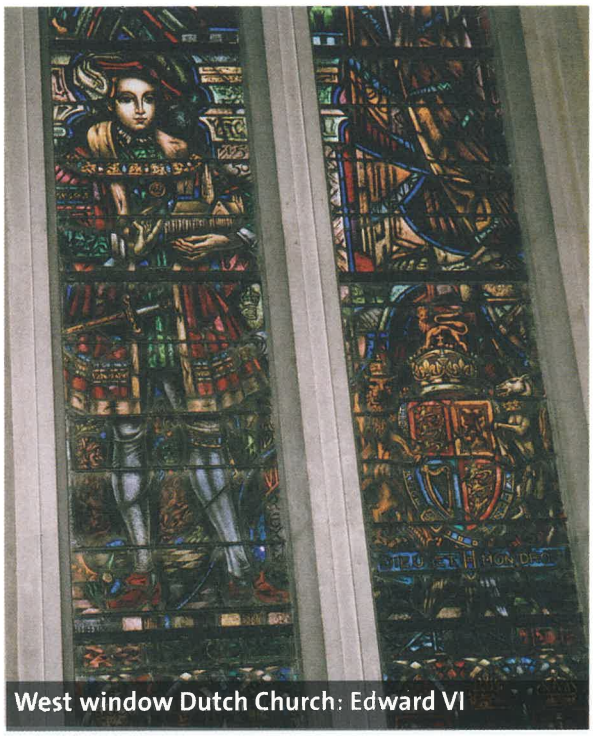
A GOLDEN AGE DAWNING

The simple memorial to 'Johannes A Lasco' in the North doorway of the **Dutch Church**, is the final link in the chain of European visitors who featured in the Reformation here. A tale, if you will, of a Dutchman, a German, an Italian and a baron from Poland.

The good old cause of the gospel

The Dutch-born Humanist, Desiderus Erasmus, (1466-1536) first visited England in 1499. His scholarship brought close friendship with Thomas More, John Colet (soon Dean of St Paul) and William Grocyn, vicar of St Lawrence Jewry, described by Erasmus as their 'patron and preceptor'. Erasmus never took to the Protestant barricades: his was an important intellectual contribution for future reformers, like William Tyndale and Thomas Cranmer here.

His greatest legacy, the *Novum Instrumentum*, presenting the New Testament in the original Greek, he largely assembled while Reader in Greek at Cambridge University 1511-1514. The Humanists had looked to a new age in this founding charter of Christianity but, read with his works concerning the Early Fathers, Erasmus' text revealed where the original vision of the Church had been corrupted. The *Novum Instrumentum* was the principal source for Tyndale's English New Testament and is seen in Cranmer's portrait as Archbishop of Canterbury by Gerlach Flicke (1595), which is in the National Portrait Gallery.


West window Dutch Church: Edward VI

A King to compare with Josiah

Reform here really came with the accession of Edward VI. Before then, Cranmer's conviction towards change had been fortified by correspondence with the German Martin Bucer (1491-1551), a leading European Reformist theologian. His Strasbourg liturgy embracing Roman Catholic practice within Protestant theology, appealed to Cranmer's cautious approach. In 1548, reform in the German States threatened. Cranmer, then working on the first *Book of Common Prayer*, invited Bucer and his family to London. At Lambeth, Bucer helped with the Order consecrating clergy, before leaving for Cambridge and Professorship of Divinity. He died there unaccustomed to cold, damp East Anglia.

Pietro Martire Vermigli (1500-1562) – colloquially Peter Martyr – assisted Cranmer in a wholesale revision of Canon Law. Once an Augustine Prior in Naples, he had first fled to Strasbourg when Church reform in Italy had collapsed. Appointed Oxford Professor of Divinity, he was allowed to leave England when Mary I came to the throne. However, following Cranmer's martyrdom, Bucer's corpse was disinterred and burnt in Cambridge Market Place – a grisly echo of the final fate of the very first English reformer, John Wycliffe.

Eerst Superintendent

Our fourth visitor was born Jan Laski in 1499 and destined for the Roman Catholic Church by his uncle, the Primate of Poland (hence the Latinised name). He travelled widely, but most importantly staying with Erasmus, impressing his host by his learning and meeting other reformers. Finally adopting Protestantism in 1540, Laski became Superintendent of churches in Emden in Frisia. Doctrinal issues arose, and facing the same threat as Bucer, he had to leave. He arrived here in 1550, to be granted citizenship and use of the Austin Friars church for German, Dutch, Belgian and French Strangers in London. Cranmer ensured they were free to conduct their own worship. Some attribute later Puritan ideas to

Laski's writings here. He eventually returned after Mary's accession.

The Church of England today stands as a tribute to all these men: the Dutch Church an appropriate forerunner to the other Christian services presently celebrated in some City churches.

Sources and selected further reading

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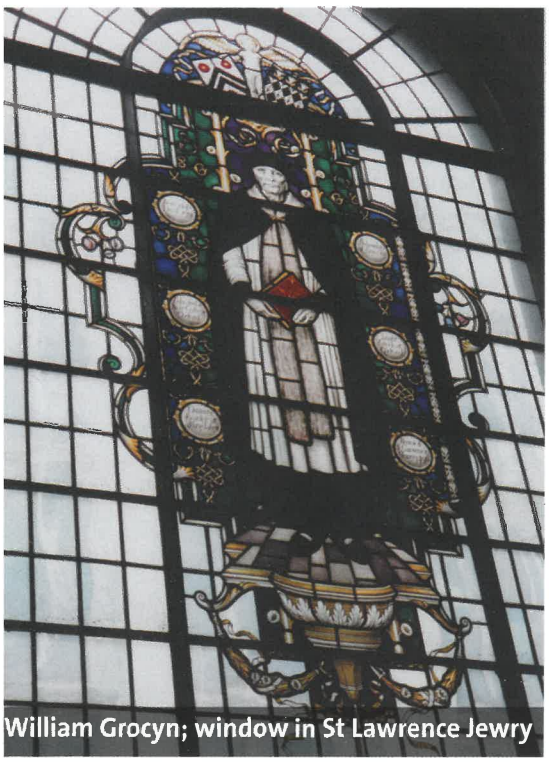


William Grocyn; window in St Lawrence Jewry

MARY MILNE-DAY

SIR JOHN CASS FOUNDER'S DAY SERVICE

St Botolph Aldgate was where I started Watching in 2005, with Bob Eberhart, and I have always enjoyed going there. I have not been since the Watching day was changed to one I could not manage, so when I received an e-mail about the Red Feather Founder's Day service on 7 February, I decided to go.

I did not expect to climb the church steps through a red-coated, musket-holding guard of honour, made up of the Portsoken Ward Volunteer militia. Nor did I expect to find the church so full that I had to plead membership of FCC and be led to one of the few remaining seats. This was in the south aisle, behind the very excited nursery class of Sir John Cass Primary School and beside lots of mums with babies. Quiet it was not.

The service began with a fanfare as the procession, consisting of, among others, the Heads and Chairs of the various Sir John Cass Institutions, the Head Boy and Girl of the Primary School, the Senior Prefects of the Secondary School, the Lord Mayor in full rig and other civic dignitaries, came into the church. We were welcomed by the Rector, The Revd Laura Jorgensen, who drew attention to the new garden at the church which is part of the City Corporation's Aldgate Square project. Everyone was wearing a red feather. This honoured the legend that Sir John was actually writing his will when he died and the quill he was using became stained with his blood. The will, unsurprisingly, was disputed, but eventually the foundation he had wanted came into being. While the school song was sung, a wreath was placed on Sir John's bust in the baptistery.

Pupils from the schools played a large part in the service. I particularly liked the Primary School string ensemble, some in eighteenth-century dress, others in hijabs, who played a piece and then launched without a pause into singing 'When the Saints'. Prayers were said, the Senior Prefects read the lesson, 'Bishop Pete' gave the sermon and they all processed out again to the school.

It was all immensely enjoyable and to my mind brought together all that is best about the City of London.

MUSIC FRIEND BRIAN EVANS

EAST MET WEST...

...at Choral Evensong in **St Michael Cornhill** one Monday in March. This new term-time series – under the musical direction of Jonathan Rennert – is proving a worthy heir to St Michael's long-standing choral tradition, while The Revd Charlie Skrine draws out a succinct Gospel lesson for the week ahead.

At the last service until May, we heard the premiere of an anthem by Rhiannon Randle, composer in residence. It featured one of St Michaels' original bells, choir, solo soprano ((Nicola Corbishley) and counter-tenor (Patrick Craig) and the 'erhu' of Colin Huehns), a highly expressive Chinese stringed instrument.

Added to the advanced 16C harmonics of the opening introit by Carlo Gesualdo and canticles of John Sheppard, this was music to grace Lenten Vespers anywhere and in any age.

"Love for our dear country we cherish, a love that with life can but end."
(From their favourite peace time part-song)
ARTHUR.
HERBERT.
ARCHIE.
1914
LANCE CORPORAL A.E. JONES. 6TH D.C.L.I.
KILLED 30TH JULY, 1915. AGE 26.
CORPORAL H.V. JONES. 1ST D.C.L.I.
KILLED 8TH MAY, 1917. AGE 25.
PRIVATE A.F. JONES 1/21ST LONDON RGT.
MISSING 7TH OCTOBER, 1916. AGE 19.
BELIEVED KILLED.
As a comrade, he was a champion fellow ... and a fine Soldier ... He did not suffer any pain he was killed instantly.
I am confident his courage equalled that of his Brothers.
Their Father
Courtesy Museum of Croydon

ELAINE EDGE

ARTHUR EDWARD JONES

Arthur Jones was born in 1893 in Sydenham, London, one of twelve children of Henry Joseph Jones, a printer born in Finsbury and his wife Emma, born in Greenwich. Given the obvious difficulties of researching such a common name, the researchers were fortunate that Joseph Travers & Sons' patriotic 1917 booklet *For King and Country* provided the information that Arthur was a Lance Corporal in the Duke of Cornwall's Light Infantry DCLI). Research suggests that he enlisted at St Paul's Churchyard in August 1914, disembarked in France on 22 May 1915 and by July 1915 was serving in the 6th Battalion DCLI. He was killed in action at Hooge in the same month.

Hooge was the site of the first German attack against the British aided by the use of flame-throwers (known as liquid fire). Various battalions were rushed up to hold the line, among them the 6th DCLI. Their part in the battle of 30 July 1915 was recorded by Nigel Cave in Sanctuary and Hooge-Ypres.

'They lined Zouave Wood and held it. They were very grand, and nothing could move them. . .The Germans lined the high ground facing us, and completely commanded us at about 300 yards. We were really in an impossible position, but were ordered to hold on at all costs.

'At about 2am next morning in the dark the Germans tried to bomb us out of the two trenches leading us to them (old communication trenches). The artillery on both sides opened rapid fire, the din was awful. The Germans then used liquid fire but fortunately failed to get any into the trenches. Our men were dropping in all directions, …The only thing that will comfort you (and which does comfort those of us who survive) is that our men were glorious. . . We were in this woeful position all the following day – the 31st – and were crumped from three directions all the time. We had no food or water for forty-eight hours.

'One incident I must tell you. When they used some liquid fire some of the C Company. . .broke from about 30 yards in front and fell back (small blame to them). The machine gunners who were just in the rear yelled to them that if they did not go back to the line they would open fire on them and that the 6th Cornwall's were going to "bloody well stick it". So the few men of C Company re-occupied their line of trench.'

Arthur's death in action was described by a fellow soldier Pte C Sharman.

'He died a hero . . .Wounded by a piece of shell the size of a 2 shilling piece. . .The enemy advancing for the third time. . .He got up and started rapid fire same as the rest. . .Another shell caught his head and caused instant death.'

Arthur's body was never recovered. Two of his brothers were also killed, Archibald in 1916 and Herbert in 1917.

BOOK REVIEW
TONY TUCKER

OUR OWN CHURCH
Aspects and Images of St Olave Hart Street, All Hallows Staining and St Catherine Coleman
Eileen Grey, Penny Ritchie Calder and Phil Manning
48pp £5

With the exception of Gerald Cobb's brilliant book, I have always been rather critical of pretty much every book that has been published on the City churches (even Pevsner in places), so I am delighted to say that St Olave Hart Street has recently published a truly outstanding booklet on Samuel Pepys' 'Our Own Church'.

The 48 pages are packed with accurate and interesting facts. It is beautifully produced and illustrated, and I recommend picking up a copy from St Olave Hart Street. An excellent example of what can be achieved when people with accurate, detailed knowledge and good design skills get together. So it is no surprise to see the name of my old friend, the late Phil Manning, credited with the updating and rewriting of the booklet and also responsible for all the photos.

He did tell me, shortly before his death, that the booklet was coming. What a great loss he is – I learnt so much about that church (and others) from him.

JOHN BETHELL

LAWYERS AND ALL THAT JAZZ

Friday 23 March Friends of the City Churches gathered at Blackfriars Station for Grethe Hauge's tour of the Temple. A quick group photo, then we were off into Tudor Street. At its west end we passed through the unassuming entrance into Inner Temple, where we immediately encountered the long range of domestic brick buildings, King's Bench Walk, to which the name of every Friend's favourite architect is attached. Sadly much of it was covered in scaffolding.

Inner Temple suffered much damage in WWII (Middle Temple suffered less) and the large buildings overlooking the glorious Inner Temple Garden were rebuilt in a sub-Georgian style. Elsewhere Pevsner has treated this with contempt ('retardataire'), but in these surroundings he offers no criticism.

The layout of the Inns is labyrinthine, but via little garden courts and staircases we arrived outside the **Temple Church**: its circular Norman nave is outstanding. Grethe gave us a fascinating account of the early history of the site.

Passing through various courtyards and doorways, we came to Fountain Court and the adjacent Middle Temple Hall, presently also covered in scaffolding. It retains all the elements of its original building c1565, including a glorious timber screen. It is in daily use by members of the Inn – surely the most evocative lunch venue?

And so, we came to our final destination, No 2 Temple Place.

This was built by Viscount Astor as his estate office in 1895 (architect Pearson, builder of Truro Cathedral). It is an exquisite place, built indeed regardless of expense. (He also owned Cliveden and, later, Hever Castle).

Astor's bookish obsessions can be seen everywhere. As examples of this, the newel posts of the staircase feature figures from Dumas' *Three Musketeers*, and the frieze beneath the stained glass top-light shows scenes from English literature. Grethe was particularly interesting on all this – exhaustive but not exhausting – and it is already clear to me that I must return under my own steam – and soon, to catch the current exhibition on the early days of American jazz in England.

ERIC HEARN

JEWIN WELSH CHURCH

When I joined the FCC, nearly a decade and a half ago, I set myself the goal of visiting and familiarising myself with all of the City's churches. In those days there were rather more churches closed during weekdays than now so this was no easy task. For example, **St Benet** and its nearby neighbour **St Nicholas Cole Abbey** always seemed to be closed, and the only chance to see inside was on the Walks Days, which the FCC used to run. Over time I managed to achieve my goal but there was one church which, until recently, proved elusive. I'm referring to the Jewin Welsh Presbyterian Church, which lies on the northern edge of the City near the Barbican Estate. I would often walk past it in Fann Street but its doors were always closed and the notice board is in Welsh and had no contact details that I could understand. So, recently, I decided to check the internet and, on the church's web page, found a contact telephone number. As luck would have it a meeting of church staff was due to be held the following Saturday and the administrator was happy for me to pay a visit then.

The name of the church had always intrigued me, why Jewin? Well, it turns out that the church, (or more correctly, chapel), was original located in Jewin Crescent which lay to the south of its present location in Fann Street. Jewin Crescent had been built of the site of a Jewish burial ground, hence the name. The Jewin church was one of a number of chapels serving the Welsh non-conformist community founded during the 18C and 19C in London, and the name stuck.

The Jewin Crescent church proved too small for its growing congregation so in 1879, it relocated to a new larger building, built in the neo gothic style, in Fann Street. Fann Street, along with much of the surrounding area, was devastated during the Blitz and the church destroyed. It was rebuilt in 1960 in a modern style which bears some similarities with that of The Dutch Church, Austin Friars. The church is surprisingly large having galleries and two attractive stained glass windows. The church also boasts some fine chairs donated by winners of Eisteddfods at various time over the years.

During my visit I also discovered the origin of the Fann Street name. It was once the site of the hall of the Worshipful Company of Fan Makers.

TONY TUCKER'S TREASURES
NO 32

THE FONT COVER IN ST CLEMENT EASTCHEAP

If you can avoid being distracted by Ninian Comper's rather garish (in my opinion) 1930s reredos or the modern offices which now take up half of the nave, there are some fine furnishings to be admired in **St Clement Eastcheap.** Many of them are the work of the great 17C wood carver, Jonathan Maine, whose craftsmanship can also be seen in, for example, the pulpits in **St Anne and St Agnes** and **St Mary Aldermary.**

Maine's work in St Clement Eastcheap includes several magnificent doorcases and a fine pulpit with one of the best testers, or sounding boards, in the City. (That in **St Mary Abchurch** is, arguably, the only one better.)

Perhaps his most interesting work is, however, the delightful font, with its unusual cover, shaped like a cage and enclosing a white dove, holding an olive branch.

It was, allegedly, so much admired by the great Victorian statesman, William Gladstone, that he made a point of bringing his family and friends to see it!

Interestingly, there is a similar font cover in **St Peter Cornhill**, which was given to the church in 1681, although some say (without any hard evidence) that it was made earlier and escaped the Great Fire. As **St Clement Eastcheap** was not built until 1683-87, could it be that Maine copied the earlier font cover? Or did he even design the one in St Peter Cornhill? (He is not recorded as having worked there.)

We will probably never know, but it doesn't matter, because it is a fine object whatever its provenance!

WATCHERS' NEWS

VALEDICTORY

BRIAN EVANS: The Watchers' meeting in March gave a very warm welcome to Lesley Thrift as our new co-ordinator of church Watching. With her business experience and her deft rota management over the last four years, Lesley will make a great success of her new task. Speaking from my experience, she will receive the support of all her team. I shall miss the role, and should like to repeat my thanks to everyone. I look forward to further Watching, and to future Watchers' meetings. These are so important for maintaining contacts: our next parade: 25 July at **St Magnus the Martyr,** 10 for 10.30.

INTRODUCTORY

LESLEY THRIFT: I retired in 2012 and have lived here in the Barbican for more than 40 years. The majority of my working life was spent with Bureau Veritas a Classification Society, the French equivalent of Lloyds Register of Shipping. My background was Finance.

I relied heavily on e-mail because of the time differences between the continents. My new role with FCC will enable me to revive all my other technology skills, which have been a passion of mine over the years.

Helen Passey will be taking over my old role as rota manager for **St Dunstan in the West, St Martin within Ludgate** and **St Mary at Hill.**

Brian Evans provided an excellent service to our Watched churches, smoothing over our visitors' experiences of our wonderful City churches. His meticulous organisation of us will be a hard act to follow.

I look forward to the challenges ahead confident that you will bear with me in the early days. Of course I will be leaning heavily on Brian for his sage advice.

ERIC HEARN

PRESENTATION OF CHURCH RECORD OF ST LAWRENCE JEWRY

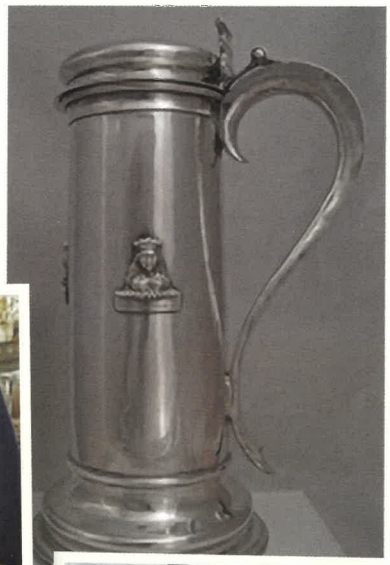
Skyline readers will already be aware of an ambitious project being undertaken by The Arts Society. That is the new name for the National Association of Decorative and Fine Arts Societies (NADFAS). In conjunction with the FCC, The Arts Society is compiling a 'Church Record' for each of the City churches. NADFAS began Church Recording in the 1970s and to date has completed nearly 2,000 Records across the UK.

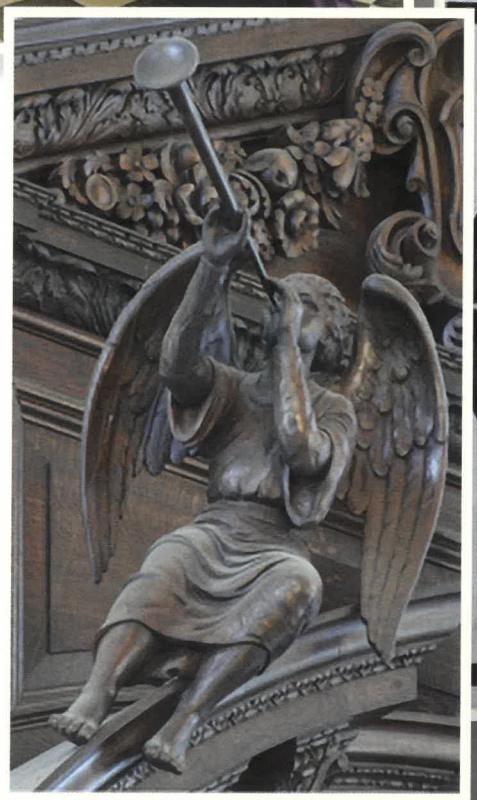
A Church Record for **St Lawrence Jewry** was recently added to this growing number and on Thursday 18 January it was formally presented to the church at an event, aptly entitled 'A Treasure Hunt in St Lawrence Jewry'.

The Guild Vicar of St Lawrence Jewry, Canon David Parrott, opened proceedings with a warm and light hearted welcome to Arts Society members and FCC along with other guests. Archdeacon Luke Miller who, as priest-in-charge of **St Andrew by the Wardrobe**, had previously been presented with a Record for that church, spoke of the valuable contribution these Records provide.

Liz Chalmers, an Arts Society stalwart, who led and mentored the team of recorders at St Lawrence, then told us how Church Recording began, way back in the 1970s, after an appeal to NADFAS from the Victoria & Albert Museum.

For the church concerned the Record provides an ecclesiastical and social record as well as a detailed and researched inventory of its artefacts. Copies of the Record are also deposited at the Diocesan Archive (here the LMA), the national Church Archive, the V&A Art Library and the Historic England Archive. They are also a valuable information resource for genealogists and family history societies as well as providing a catalogue of secular and ecclesiastical art for use by future historians. Sadly they also need to be used by the police and loss assessors in the event of vandalism and theft.





photographs all courtesy of Liz Chalmers

Using the sumptuous illustrations from the Record, various members of the recording team spoke of their particular area of research and items which were their special favourites. These included the beautifully crafted altar cloth, (recently installed at St Lawrence to commemorate the 60th anniversary of its restoration after WW2), an exquisitely carved pew end, other carvings,and a magnificent piece from the church's collection of silverware, a huge tankard hallmarked 1630, a truly stunning piece. Mave Williams, the recorder specialising in stained

glass then recounted her researches which resulted in her confirming the identity of Christopher Webb as the artist responsible for the window in the Royal Marines chapel which had previously puzzled experts. The recording team's photographer Steve Brown then told us about his personal favourite photograph. This was an image of an engraving depicting The Last Supper etched on the centre of an alms dish which had been gifted to the church in 1751.

After the presentations Canon David Parrott thanked and congratulated all those involved for having produced a truly outstanding piece of work for his church and wished the AS and FCC equal success in compiling Records for other City churches. The Record was then formally presented.

The formalities over, the presenters and other members of the recording team were then treated to a welcome and much deserved glass of wine and some nibbles, and the opportunity to talk further to people who had come and enjoyed the talk, including members of various Livery Companies and other Friends of the City Churches.

KATRINA BRADLEY

VALENTINE'S SERVICE

St Lawrence Jewry 14 February 2018

As part of the sixtieth (post-war reconsecration) anniversary, a wedding vow renewal service was held at St Lawrence Jewry, appropriately on Valentine's day, February 14. We were joined by 23 couples, the majority of whom had been married at St Lawrence Jewry, including a couple who had just celebrated 64 years of marriage, and one of our most recent weddings, a couple who married in 2017.

We'd asked for pictures to do a 'then and now' display. The response was fantastic, and we had up pictures of past wedding couples on their big day and pictures of them now with their families. These included a baby who had been born a couple of days before the service and proud grandparents with their children and grandchildren.

For us it was a wonderful opportunity to meet couples to whom St Lawrence was a very special place, and to see and hear their news.

We have a number of events planned as we near the end of our year-long fundraising appeal. Please see our webpage http://stlawrencejewry.org.uk/support-us/60th-anniversary-appeal/ for the latest news.

We hope you will be able to join us at one of them.

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